



BAND SCORE

PANTERA

COWBOYS FROM HELL

パンテラ / カウボーイズ・フロム・ヘル

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CONTENTS

COWBOYS FROM HELL 5

カウボーイズ・フロム・ヘル

PRIMAL CONCRETE SLEDGE 17

プライマル・コンクリート・スレッジ

PSYCHO HOLIDAY 27

サイコ・ホリデイ

HERESY 37

ハラシー

CEMETERY GATES 57

セミトリー・ゲイツ

DOMINATION 76

ドミネーション

SHATTERED 95

シャタード

CLASH WITH REALITY 110

クラッシュ・ウィズ・リアリティ

MEDICINE MAN 130

メディシン・マン

MESSAGE IN BLOOD 142

メッセージ・イン・ブラッド

THE SLEEP 161

ザ・スリープ

THE ART OF SHREDDING 176

ジ・アート・オブ・シュレッディング

COWBOYS FROM HELL

カウボーイズ・フロム・ヘル

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

Intro①で鳴っているシーケンサー・フレーズは、おそらくギター
の音をサンプリングしたものを鳴らしているのだろう。この程
度のサウンドならば、サンプリング・マシーンなどを使わなくとも、デジタル・ディレイを使えば同様の効果は出せるはずだ。Intro
①の5小節目から弾かれているギターは、右手を弦にくっつける
ようにして、ミュートしながらピッキングしている。これと同じ
リフを、Intro②ではミュートしないで弾いているわけだ。ここか
らはギターとベースはユニゾンでの演奏だ。リズムをしっかりと
合わせるようにしたい。この曲のリズムは16ビートだ。テンポは
決して速くないので、1つ1つの16分音符を正確なリズムでプレ
イするようにしよう。Intro③から弾かれているギターのリフで

も、リズムがポイントとなるだろう。ここは、はぎれの良いピッ
キングで16分音符も正確に弾くようにしたい。ドラムの基本/パ
ターンは、ハイハットを8つ刻んだものになっているが、決して8
ビートのノリで叩かず、常に16分音符を意識しながらプレイす
るように。又、このハイハットは、ハーフ・オープンにして、力
強く叩くようにしよう。Ⅲはギター・ソロだ。ここでは、ハード・
ディストーション他、ディレイも少しかけると良いだろう。Ⅲの
5小節目からは、かなりスピードの速いフレーズが連続して弾か
れている。6連符や7連符といった変則的なリズムが、多く弾か
れているので気をつけてもらいたい。

Intro.1
Em

< Sequencer >

Mute →

Mute →

S

S

7 5 7 5 7 5 8 5 7 5 7 9

Vocal

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Intro.2

Em

Em

6

Vocal

Other

Guitar I

(Mute)

(Mute)

Guitar II

Bass

Drums

7 5 7 5 7 5 7 5 8 7 5 7

0 3 0 3 5 3 5 3 6 3 5 3 5 7 5

S

S

6

Em

Vocal

Other

Guitar I

4

4

Guitar II

Bass

4

4

Drums

4

0 3 0 3 5 3 5 3 6 5 3 0

0 3 0 3 5 3 5 3 6 5 3 0

4

4

4

4

Intro.3

Em

Sheet music for the first system, measures 1-4. The key signature is E minor (Em). The instruments are Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Measures 1-3 are whole rests. In measure 4, the vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The lyrics "Oh, come on!" are written below the staff.

Other: Measures 1-4 are whole rests.

Guitar I: Measures 1-3 contain a rhythmic pattern of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4. Measure 4 contains a triplet of eighth notes: G4, A4, B4. The fretboard diagrams show the following fingerings: Measure 1 (0, 0, 7, 0), Measure 2 (0, 7, 0, 0), Measure 3 (0, 7, 0, 0), and Measure 4 (0, 1, 2, 0). A "H" (harmonic) is indicated below the fretboard diagram in measure 4.

Guitar II: Measures 1-4 are whole rests.

Bass: Measures 1-3 are whole rests. In measure 4, the bass line begins with a half note G3, followed by a quarter note A3, and a quarter note B3. The fretboard diagram shows the following fingerings: Measure 1 (0, 0, 7, 0), Measure 2 (0, 7, 0, 0), Measure 3 (0, 7, 0, 0), and Measure 4 (0, 1, 2, 0). A "H" (harmonic) is indicated below the fretboard diagram in measure 4.

Drums: Measures 1-3 are whole rests. In measure 4, the drums play a pattern of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4. The fretboard diagram shows the following fingerings: Measure 1 (0, 0, 7, 0), Measure 2 (0, 7, 0, 0), Measure 3 (0, 7, 0, 0), and Measure 4 (0, 1, 2, 0). A "H" (harmonic) is indicated below the fretboard diagram in measure 4.

7

Sheet music for the second system, measures 5-8. The key signature is E minor (Em). The instruments are Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Measures 5-8 are whole rests.

Other: Measures 5-8 are whole rests.

Guitar I: Measures 5-8 contain a rhythmic pattern of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4. Measure 5 contains a triplet of eighth notes: G4, A4, B4. The fretboard diagrams show the following fingerings: Measure 5 (0, 0, 7, 0), Measure 6 (0, 7, 0, 0), Measure 7 (0, 7, 0, 0), and Measure 8 (0, 1, 2, 0). A "H" (harmonic) is indicated below the fretboard diagram in measure 8.

Guitar II: Measures 5-8 are whole rests.

Bass: Measures 5-8 contain a rhythmic pattern of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4. Measure 5 contains a triplet of eighth notes: G4, A4, B4. The fretboard diagrams show the following fingerings: Measure 5 (0, 0, 7, 0), Measure 6 (0, 7, 0, 0), Measure 7 (0, 7, 0, 0), and Measure 8 (0, 1, 2, 0). A "H" (harmonic) is indicated below the fretboard diagram in measure 8.

Drums: Measures 5-8 contain a rhythmic pattern of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4. Measure 5 contains a triplet of eighth notes: G4, A4, B4. The fretboard diagrams show the following fingerings: Measure 5 (0, 0, 7, 0), Measure 6 (0, 7, 0, 0), Measure 7 (0, 7, 0, 0), and Measure 8 (0, 1, 2, 0). A "H" (harmonic) is indicated below the fretboard diagram in measure 8.

[A] Em

Vocal

Un-der the lights where we stand tall— No- bo-dy touch-es us at all— Show- down , shoot out
 Pil-lage the vil- lage, trash the scene— But bet-ter not take it out on me 'Cause (a) ghost town is found

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

8

Vocal

Em

Spread fe-ar-with-in, with- out— We're gon-na take— what's ours to have— Spread the word through-out the land— They say
 Where your ci- ty used to be— So out of the dark- ness and in-to the light— Sparks fly eve-ry-where in sight— From my

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Em

Vocal

bad guys wear black We're tagged and can't turn back— You see us com- in' and you
dou-ble bar-rel, twelve gauge, Can't lock me in__ your cage__ }

Other

Guitar I

Guitar II

Bass

Drums

B

G

G#

G B^b A A^b Em

Vocal

all to- ge- ther run for co- ver We're tak- in' o- ver this town—

Other

Guitar I

Guitar II

Bass

Drums

1
C Em

Vocal

Here we come__ reach for your gun__ And you bet-ter lis ten well__ my friend you see (It's) been slow down be low__

Other

Guitar I

Guitar II

Bass

Drums

10

Vocal

Aimed al you we're the cow-boys from Hell Deed is done__ a-gain__ we've won__ ain't talk-ing no__ tall tales__ friend__ 'Cause

Other

Guitar I

Guitar II

Bass

Drums

to Φ 1

1

D

Em

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

high noon, ——— your doom Com-in' from you we're the cow-boys from Hell

11

Em

Yeah,

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em G F# F E Em

Oh, Com-in from you we're the cow - boys from hell

C7 A(onC#) D B^b A G Em

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Chord progression: C7 A(onC[#]) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Em C7 A(onC[#]) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

C7

A(onC#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

14

D B^b A G F Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

to Ch 2 [G] Em

15

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal: Woh_____

Other: _____

Guitar I: (Mute) (Mute)

Guitar II: _____

Bass: _____

Drums: _____

D.S. 1

Em

Vocal: Com-in for you___ we're the cow-boys from hell___

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

16

Em

Vocal: Ah_____ Comin' for you___ we're the cow-boys from hell___

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

D.S. 2

Em

Vocal: Oh,

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

PRIMAL CONCRETE SLEDGE

プライマル・コンクリート・スレッジ

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

この曲では、ギターやベースの最低弦をD音に下げてチューニングしている。Introから、このD音を強調した16ビートのパターンをベースが弾いている。このIntroの最初の部分で弾かれているギターは、アーミングやピック・スクラッチのテクニックを使った、ノイジーなプレイだ。この部分は、ディレイをかけて弾くと効果的だろう。ドラムは、バスドラを16分音符で連打しており、ダブル・ペダルを使って正確なリズムでプレイするようにしたい。Introの5小節目からのギター・リフは、16分音符3つで1つのパターンとなっており、少し複雑なリズムとなっている。ベースやドラムと共に、正確なビートをキープし、小節を見失わないように注意しよう。しっかりとしたリズム感がないと、ちょっと演奏

することは難しい曲だ。これは、囚からのヴォーカルにも言えることだ。パンテラの曲は、そのハードなサウンドと共に、このような複雑なリズムもその特色の1つにあげることができるだろう。囚の8～9小節目の変拍子の部分なども、注意して演奏してもらいたい。囚の部分では、リズムのノリが変わっている。ここでのギターは単音でのメロディ・プレイだ。ここは、ハンマリングやプリングのテクニックで、トリルの要領で弾いているものだ。囚の13～15小節目では、オーバー・ダビングされたギターが、スピードの速いフィル・イン・フレーズを弾いている。ここは1つ1つの音を、オルタネイト・ピッキングで、しっかりとピッキングしよう。

Intro. D

Vocal

Other

Guitar I

(6th Strings = D)

Arm

Pick Scratch

Pick Scratch

Guitar II

Bass

(4th Strings = D)

Drums

D

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, Utter, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The Vocal part features a melodic line with lyrics: "Hello, / Goodbye, / The sound of / Silence." The Utter part provides a vocal line. Guitar I plays a complex, rhythmic pattern with many accidentals. Guitar II plays a simple, rhythmic pattern. The Bass part plays a simple, rhythmic pattern. The Drums part plays a simple, rhythmic pattern. The score is written in a clean, professional style with clear notation and a white background.

18

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a six-piece band, with staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four measures. The Vocal part features a melody in the first measure, followed by a rest in the second measure, and then a continuation of the melody in the third and fourth measures. The Other part is a whole rest in all four measures. Guitar I plays a complex, arpeggiated pattern in the first measure, followed by a rest in the second measure, and then a continuation of the pattern in the third and fourth measures. Guitar II is a whole rest in all four measures. The Bass part plays a steady, rhythmic pattern in the first measure, followed by a rest in the second measure, and then a continuation of the pattern in the third and fourth measures. The Drums part plays a steady, rhythmic pattern in the first measure, followed by a rest in the second measure, and then a continuation of the pattern in the third and fourth measures. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

There's a dou-ble stan-dard for the way we live____ If there's no-thing to have____, we then there's no-thing to give____ I'll
man of a thousand retive-ments____ Will al-ways be the____ one to tell you when to quit____ I

D

Vocal

break a sweat and (I) don't regret what you'd kill to see—bring out the God in me
won't take stock in a wi-thered man— I'm reach-ing in - to you, I'll make you understand }

Other

Guitar I

Guitar II

Bass

Drums

20

Vocal

D G G# F F# E^b D A A^b F F# E^b D G G# F F# E^b

Come— and be with— me Live— my twist - ed— dream Pro - de - vo - ted— pledge

Other

Guitar I

Guitar II

Bass

Drums

D A A^b G F[#] F E | 1 E^b B D

Time for pri mal conc - etc sledge

Vocal: Treble clef, 8/8 time signature. Notes: D4 (quarter), A4 (quarter), A^b4 (quarter), G4 (quarter), F[#]4 (quarter), F4 (quarter), E4 (quarter). Bar line. 2/4 time signature. Notes: E^b4 (quarter), rest (quarter). Bar line. 4/4 time signature. Notes: whole rest.

Other: Treble clef, 8/8 time signature. Notes: whole rest. Bar line. 2/4 time signature. Notes: rest (quarter), rest (quarter). Bar line. 4/4 time signature. Notes: whole rest.

Guitar I: Treble clef, 8/8 time signature. Notes: G4 (quarter), A4 (quarter), A^b4 (quarter), G4 (quarter), F[#]4 (quarter), F4 (quarter), E4 (quarter). Bar line. 2/4 time signature. Notes: E^b4 (quarter), rest (quarter). Bar line. 4/4 time signature. Notes: G4 (quarter), A4 (quarter), A^b4 (quarter), G4 (quarter), F[#]4 (quarter), F4 (quarter), E4 (quarter).

Guitar II: Treble clef, 8/8 time signature. Notes: whole rest. Bar line. 2/4 time signature. Notes: rest (quarter), rest (quarter). Bar line. 4/4 time signature. Notes: whole rest.

Bass: Bass clef, 8/8 time signature. Notes: D3 (quarter), A3 (quarter), A^b3 (quarter), G3 (quarter), F[#]3 (quarter), F3 (quarter), E3 (quarter). Bar line. 2/4 time signature. Notes: E^b3 (quarter), rest (quarter). Bar line. 4/4 time signature. Notes: G3 (quarter), A3 (quarter), A^b3 (quarter), G3 (quarter), F[#]3 (quarter), F3 (quarter), E3 (quarter).

Drums: Bass clef, 8/8 time signature. Notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Bar line. 2/4 time signature. Notes: quarter rest, quarter rest. Bar line. 4/4 time signature. Notes: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

D | 2 E^b

The sledge

Vocal: Treble clef, 8/8 time signature. Notes: whole rest, whole rest, whole rest, quarter rest, eighth note. Bar line. 2/4 time signature. Notes: E^b4 (quarter), rest (quarter). Bar line. 4/4 time signature. Notes: whole rest.

Other: Treble clef, 8/8 time signature. Notes: whole rest. Bar line. 2/4 time signature. Notes: rest (quarter), rest (quarter). Bar line. 4/4 time signature. Notes: whole rest.

Guitar I: Treble clef, 8/8 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Bar line. 2/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Bar line. 4/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest.

Guitar II: Treble clef, 8/8 time signature. Notes: whole rest. Bar line. 2/4 time signature. Notes: rest (quarter), rest (quarter). Bar line. 4/4 time signature. Notes: whole rest.

Bass: Bass clef, 8/8 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Bar line. 2/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Bar line. 4/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest.

Drums: Bass clef, 8/8 time signature. Notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Bar line. 2/4 time signature. Notes: quarter rest, quarter rest. Bar line. 4/4 time signature. Notes: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

C

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E^b

D

4

4

D E^b D D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E^b D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E^b

D

E^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E^p F F[#] G G[#] A A^b G F E^b **E** D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

vib.

vib.

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

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D **F** D G[#] F F[#] E^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Come__ and be with__ me

①

②

③

④

⑤

⑥

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D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E^b D G G[#] F F[#] E^b

Live__ my twis - ted__ dream Pro - de - vo - ted__pledge Time__ for pri - mal__ conc - rete Come__ and be with__ me

Other

Guitar I
 0 7 7 6 3 4 4 1 0 5 6 3 4 1 0 7 6 5 4 3 1 0 5 6 3 4 1

Guitar II
 T A B

Bass
 T A B 0 7 7 6 3 4 4 1 0 5 5 6 3 4 4 1 0 7 7 6 5 4 4 3 1 0 5 5 6 3 4 4 1

Drums
 26

D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E E^b

Live__ my twis - ted__ dream Pro - de - vo - ted__pledge Time__ for pri - mal__ conc - rete sledge

Other

Guitar I
 0 7 7 6 3 4 4 1 0 5 6 3 4 1 0 7 6 5 4 3 2 1 1

Guitar II
 T A B

Bass
 T A B 0 7 7 6 3 4 4 1 0 5 5 6 3 4 4 1 0 7 7 6 5 4 4 3 2 1 1

Drums

PSYCHO HOLIDAY

サイコ・ホリディ

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

リズム・マシーンを使ったと思われる、機械的なパーカッションの6連符からこの曲はスタートしている。この曲では、16分音符がすべて3連符のノリになっているので注意しよう。特に、ドラムのバスドラは、16分の連打が多いので、しっかりと3連のノリをキープしてもらいたい。ハイハットは8分音符で刻んでいるが、ハーフ・オープンにしてパワフルにプレイしよう。図の直前の小節は、 $\frac{9}{8}$ 拍子という変拍子になっている。ここは、半拍分のブレイクが入っていると考えて演奏すると良いだろう。その他、図の2小節前では $\frac{2}{4}$ 拍子の小節も出てきているので、リズムに気

をつけて各パートのタイミングをしっかりと合わせるようにしよう。図の部分のギターは、白玉でコードを弾いているが、ここではエフェクターとしてワウ・ペダルも使われている。ペダルは、ゆっくりと踏み込むようにしよう。図では長いギター・ソロが弾かれている。このギター・サウンドは、バッキングと同様にハード・ディストーションのかけられたものだが、バッキングと少しサウンドを変えて、少しソフトな感じでプレイしている。ソロの最後の音は、24フレットでのチョーキングだ。22フレットまでのギターでは、アームを使って音をアップさせると良いだろう。

Intro. 1

N.C. F#m

Intro. 2

F#m B^b(onG#) A(onG#)

Rhythm Machine (6)

G[#]mG(onG[#])B^b(onG[#])

Vocal

Guitar

Bass

Drums

A(onG[#])

Gm

G(onG[#])

Vocal

Guitar

Bass

Drums

Intro. 3
G[#]m

Vocal

Guitar

Bass

Drums

28

Harm. 8va Arm

Harm. Arm

[A] E

Vocal

Emp - ty and sweat ing
 Shot down on sight
 Strap - ped (in) for life

Head ly - ing in your hands...
 You are the tar - get of at - ten -
 Is this where I lived on where

Guitar

Bass

Drums

E

Vocal

Shak - ing in the corn - er
 I died

Done too much a - l - cohol
 One wo - man here
 You want my mo - ney

Got - ta get away from it all
 a no - ther there
 You take my space

Guitar

Bass

Drums

E

G#m

Vocal

'Cause it feels my blood (is) freez ing
 You can't please all the peo - ple all the time
 My mind is tell - ing me To leave this place

Guitar

Bass

Drums

E

G#m

Vocal

My - self in - sa - ni - ty has take - n its toll
 Can't tell the stran - gers from the friends you know
 My - self in - sa - ni - ty has take - n its toll

Guitar

Bass

Drums

30

G#m

E

Vocal

has ta - ken its con - trol

Guitar

Bass

Drums

B^b(onG)

A(onG)

A^b(onG)

Vocal

1. 3.) Now I'm far from home
 2.) Now You're far from home

Wah Pedal

Guitar

Bass

Drums

[illegible]

The musical score for "The Sound of Silence" is presented in a four-staff format. The top staff is for the Vocal line, which begins with a treble clef and a key signature of one sharp (F#). The second staff is for the Guitar, featuring a treble clef and a key signature of one sharp, with a guitar tablature (TAB) line below it. The third staff is for the Bass, with a bass clef and a key signature of one sharp, and a bass tablature (TAB) line below it. The bottom staff is for the Drums, with a bass clef and a key signature of one sharp. The score is divided into two measures by a double bar line. The first measure is marked with a chord of E major, and the second measure is marked with a chord of G minor (Gm). The guitar part includes various fret numbers (e.g., 12, 13, 14, 15, 16, 17, 18) and a capo (C) marking. The bass part includes fret numbers (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18) and a capo (C) marking. The drum part includes various rhythmic patterns and a key signature change to one sharp.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a four-staff arrangement. The top staff is for the Vocal line, starting with a Gm chord. The second staff is for the Guitar, featuring a complex melodic line with many sixteenth and thirty-second notes, and a fretboard diagram below it showing fingerings (e.g., 20, 18, 22, 18, 20, 17, 20, 18, 19, 18, 20, 20, 18, 10, 19). The third staff is for the Bass, and the bottom staff is for the Drums. The score includes various musical notations such as chords (Gm, E), accidentals, and dynamic markings. The guitar part includes a vibrato section (Vib.) and a section with harmonics (H, H.C). The bass and drums parts provide a steady rhythmic foundation.

The musical score for the song "E" is presented in a four-staff format. The top staff is for the Vocal line, which begins with a whole rest followed by a melodic phrase in the final measure. The second staff is for the Guitar, featuring a complex melodic line with many sixteenth and thirty-second notes, including vibrato and a half-note chord (H.C.) in the final measure. The third staff is for the Bass, which provides a rhythmic foundation with eighth and sixteenth notes, and includes a solo section in the final measure. The bottom staff is for the Drums, showing a steady beat with various drum sounds indicated by different note heads and rests.

Gm

Vocal

Guitar

Bass

Drums

Gm **Am**

Vocal

Guitar

Bass

Drums

Bm **Coda Gm**

Vocal

Guitar

Bass

Drums

The musical score is arranged in five staves. The top staff is for the Vocal line, with lyrics: "Now I'm far from home... Spend - ing time a - lone... It's time to set my de mons free...". The second staff is for the Guitar, showing a melodic line with a capo on the 4th fret (indicated by a '4' in a circle) and a key signature of one flat. The third staff is for the Bass, showing a rhythmic line with triplets and a key signature of one flat. The fourth staff is for the Drums, showing a simple drum pattern with a snare drum and a bass drum. The fifth staff is for the Piano, showing a simple piano accompaniment with a key signature of one flat.

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is the Vocal line, with lyrics "Been put through the rest" and "My mind laid to rest". The second staff is the Guitar line, featuring a 16va (16th fret) section with "Harm." (harmonic) and "Arm Vib." (arm vibration) markings. The third staff is the Bass line, showing a 3/4 time signature and a key signature of one flat. The bottom staff is the Drums line, marked with a double bar line and a slash, indicating a drum pattern. The score is divided into three measures, each with a key signature change: Gm, B^b(onG), and A(onG).

[illegible]

Vocal

A A^b Gm

Spend - ing ____ time a - lone ____ It's time to set my de - mons free

Guitar

Bass

Drums

Vocal

B^b A A^b

Been put ____ through (the) test My mind ____ laid to rest I'm on a psy - cho ho - li - day ____

Guitar

Bass

Drums

Vocal

Gm F Gm F# B^b A

____ , yeah

Guitar

Bass

Drums

Chord progression: A^b Gm B^b

Vocal: [Silent]

Guitar: [Rhythmic pattern of eighth notes]

Bass: [Rhythmic pattern of eighth notes]

Drums: [Silent]

36

Chord progression: A A^b Gm F Gm F^\sharp

Vocal: [Silent]

Guitar: [Rhythmic pattern of eighth notes]

Bass: [Rhythmic pattern of eighth notes]

Drums: [Silent]

Chord progression: Gm B^b B^b Gm

Vocal: [Silent]

Guitar: [Rhythmic pattern of eighth notes]

Bass: [Rhythmic pattern of eighth notes]

Drums: [Silent]

Diagram: Arm 8va Harm. 3 18 15 3

Diagram: Fill

HERESY

ハテシー

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

ギターのハーモクス奏法によるリフからこの曲はスタートしている。このハーモクスは、タブ譜の位置の弦を左手で軽く触れるようにしてピッキングする“ナチュラル・ハーモクス”のテクニックだ。譜面中、3rd、2ndとあるのは、それぞれ3フレットよりも少し下の位置、2フレットよりも少し上の位置をあらわしている。きれいなハーモクス音が鳴るポイントをうまく見つけて出してもらいたい。このリフは、16分音符を使った細かいリズムになっているので、正確にピッキングすることもポイントとなるだろう。このIntro①の部分では、自動車の騒音のようなS.E.も録音されているが、これはギターの低音をアーミングすることで再現することが可能だ。Intro②のリフは、かなりスピードの速いものであり、ギターとベースはユニゾンになっている。ドラムの

バスドラも16分の連打でこれに合わせており、各パートの息を揃えてプレイするようにしたい。もちろんドラムはダブル・ペダルを使うようにしよう。Intro④からリズムのノリが変化しており、ここからは8ビートの演奏になっている。ギターのリフは、動きのほげしいコード・リフだが、少しスタックカートぎみに弾くと良いだろう。⑤の手前からテンポが変化しているので要注意だ。ここから少しアップ・テンポになっている。⑥のギター・ソロは、2本のギターのオーバー・ダビングによるハーモニー・プレイだ。アーミングを多用した、かなり変則的なフレーズが多いが、2本のギターのタイミングがピッタリと揃っている点が見逃せない。⑦からは又、最初のテンポに戻っての演奏だ。

(Tempo - I)
Intro.1 E

Vocal

Other

Guitar I
8va Harm. →

Guitar II

Bass

Drums

Intro.2

38

E

Vocal

Other

Guitar I

(8va Harm.)

Guitar II

Bass

Drums

Measure 38: Vocal (E), Other (rest), Guitar I (H.), Guitar II (rest), Bass (rest), Drums (rest).
Measure 39: Vocal (E), Other (rest), Guitar I (H.), Guitar II (rest), Bass (rest), Drums (rest).
Measure 40: Vocal (E), Other (rest), Guitar I (H.), Guitar II (rest), Bass (rest), Drums (rest).
Measure 41: Vocal (E), Other (rest), Guitar I (H.), Guitar II (rest), Bass (rest), Drums (rest).

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 42: Vocal (E), Other (rest), Guitar I (H.), Guitar II (rest), Bass (rest), Drums (rest).
Measure 43: Vocal (E), Other (rest), Guitar I (H.), Guitar II (rest), Bass (rest), Drums (rest).
Measure 44: Vocal (E), Other (rest), Guitar I (H.), Guitar II (rest), Bass (rest), Drums (rest).
Measure 45: Vocal (E), Other (rest), Guitar I (H.), Guitar II (rest), Bass (rest), Drums (rest).

Intro.3

Score for Intro.3, measures 1-4. The key signature is E major (one sharp).

Vocal: E (measure 1), E (measure 4).

Other: Silent.

Guitar I: Measures 1-4 contain a complex melodic line with many accidentals. Fingering numbers (0, 2, 3, 4) are present below the staff.

Guitar II: Silent.

Bass: Measures 1-4 contain a complex melodic line with many accidentals. Fingering numbers (0, 2, 3, 4) are present below the staff.

Drums: Measures 1-4 contain a complex rhythmic pattern with many accidentals. Fingering numbers (0, 2, 3, 4) are present below the staff.

Score for Intro.3, measures 5-8. The key signature is E major (one sharp).

Vocal: E (measure 5), E (measure 8).

Other: Silent.

Guitar I: Measures 5-8 contain a complex melodic line with many accidentals. Fingering numbers (0, 2, 3, 4) are present below the staff.

Guitar II: Silent.

Bass: Measures 5-8 contain a complex melodic line with many accidentals. Fingering numbers (0, 2, 3, 4) are present below the staff.

Drums: Measures 5-8 contain a complex rhythmic pattern with many accidentals. Fingering numbers (0, 2, 3, 4) are present below the staff.

40

Vocal

E

1 E

2 E

Other

Guitar I

4

4

T A B

0 0 0 0 4 0 0 0 0 0 0 0 3 0

Guitar II

T A B

Bass

4

4

T A B

0 0 0 0 4 0 0 0 0 0 0 0 3 0

Drums

* * * * *

Z

Z

* * * * *

Intro.4

E

Vocal

Other

Guitar I

7

0 7 0 6 0 4 8 6

7 0 6 0 5 3 4 5 0

Guitar II

T A B

Bass

7

0 7 0 6 0 4 6

7 0 6 0 3 4 5 0

Drums

* * * * *

* * * * *

* * * * *

* * * * *

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

[A] E G G# E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Here we are In a world of cor- rup- tion Hu- man na- ture is of vio- lent breed
I know what's right or wrong And my be- lief is stron- ger than your ad- vice

E

F

F[#]

E

G

G[#]

Vocal

who cares if there's no to-mor-row when I
peo-ple, they go to war Be-cause re-

Other

Guitar I

Guitar II

Bass

Drums

42

E

E^bB^bE^b

B

E

Vocal

die my fu-tures Laid out for me Can't you see? Rise
-li - gion gives them rea-son to fight Sac-ri-fice,

Other

Guitar I

Guitar II

Bass

Drums

E C# G# C# E E^b B^b E^b E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

a-bove the lies
Die for pride

E C# G# C# E A^b A B^b C E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Morals on a backwards glove a
A group that caters No one's fees or

E G G# E F F#

Vocal

sin to you For me it's hope It's my life and pro- vi- sion
Syn- the- tic de- i- ties I- = where I be- long _____

Other

Guitar I

Guitar II

Bass

Drums

44

E G G# E

Vocal

Black or white Some pay to pray You ques- tion why they act this way It's their fuck- ing de - c -
My stand is the hu- man race with- out a la- bel or a face So they can lick my sack

Other

Guitar I

Guitar II

Bass

Drums

N.C. [D] C# B^b G B C# B^b

Vocal

- sion No more judge- ment day— On - ly tran -

Other

Guitar I

3 3 3 4 5 3 4 5 6 4 2 5 3 3 4 2 5 3 4 5 6 4 2 5 3 4 5 6 4 2

Guitar II

Bass

3 3 3 4 0 3 4 4 4 0 1 1 1 2 3 3 3 1 2 2 2 3 4 4 4 0 1 1 4 2

Drums

E C# B^b G B C# B^b

Vocal

qui- li- ty— Peace sighs pro- test lines— Mean no-thing to me—

Other

Guitar I

0 2 0 0 2 0 0 3 4 5 6 4 2 5 3 3 4 2 5 3 4 5 6 4 2 0

Guitar II

Bass

0 0 0 0 0 0 0 3 4 4 4 0 1 1 1 2 3 3 3 1 2 2 2 3 4 4 4 0 1 1 2 0

Drums

E

Vocal

— Hones- ty born in

Other

Guitar I

T A B 0 2 2 0 0 0 0 2 2 0 0 0 0 4 4 0 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0 0 0 0 4 0 0 0 0 0 0 0 3 0

Guitar II

T A B

Bass

T A B 0 2 2 0 0 0 0 2 2 0 0 0 0 4 4 0 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0 0 0 0 4 0 0 0 0 0 0 0 3 0

Drums

46

E

Vocal

me He- re- sy

Other

Guitar I

4 4

Guitar II

T A B

Bass

4 4

Drums

Sheet music for a band, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is in 4/4 time and includes various musical notations, including chords, scales, and drum patterns.

Chords: F, E, A^b B^b, E, B B^b, F[#] G.

Drum Patterns: The drum part features a consistent pattern of eighth notes and quarter notes, with occasional rests and accents.

Other Instruments: The Other instrument part is mostly silent, with a few notes in the final measure.

Guitar I and II: Both guitar parts play a similar melody, with Guitar I featuring a lead line and Guitar II providing a supporting rhythm.

Bass: The bass part plays a steady eighth-note line, providing a solid foundation for the music.

Vocal: The vocal part includes a melody with a bridge section marked by a double bar line and a key signature change to 2/4.

G

E

C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

48

E

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

49

Score for the first system, measures 1-4. Chords E and C are indicated above the vocal staff.

Vocal: E C

Other: (Empty staff)

Guitar I: Treble and Bass staves. Treble clef contains a melodic line with sharps. Bass clef contains a fingered bass line (0 0 0 4 0 0 4 2) and a circled 20. Measure 4 has a circled 53.

Guitar II: (Empty staff)

Bass: Treble and Bass staves. Treble clef contains a melodic line with sharps. Bass clef contains a fingered bass line (0 0 0 4 0 0 2) and a circled 20. Measure 4 has a circled 20.

Drums: Treble and Bass staves. Treble clef contains a melodic line with sharps. Bass clef contains a fingered bass line (0 0 0 4 0 0 2) and a circled 20. Measure 4 has a circled 20.

Score for the second system, measures 5-8. Chords E and A are indicated above the vocal staff.

Vocal: E A

Other: (Empty staff)

Guitar I: Treble and Bass staves. Treble clef contains a melodic line with sharps. Bass clef contains a fingered bass line (0 0 0 4 0 0 4 2) and a circled 20. Measure 8 has a circled 20.

Guitar II: (Empty staff)

Bass: Treble and Bass staves. Treble clef contains a melodic line with sharps. Bass clef contains a fingered bass line (0 0 0 4 0 0 2) and a circled 20. Measure 8 has a circled 20.

Drums: Treble and Bass staves. Treble clef contains a melodic line with sharps. Bass clef contains a fingered bass line (0 0 0 4 0 0 2) and a circled 20. Measure 8 has a circled 20.

[H] E

C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8va Harm.

Arm

Vib.

50

E

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8va

Arm

3

A **E**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(8va)

Arm

Arm

C **E**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vib.

Vib.

(8va)

52

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The notation is in standard musical notation, with treble and bass clefs, and includes various musical symbols such as notes, rests, and bar lines. The score is presented in a clean, black-and-white format, typical of a digital music notation software output.

J (4 times Repeat)
E

A F#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E F# E F#

1. 2. 3.
C B A F# E C B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

4

A F# E C B A C B A F# E C B A F# E C B A F# C B A F# E C B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

54

A F# E C B A F# G (K) E (Tempo - I)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Hones-

E

Vocal

ty born in me Hu-ic

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: This system contains measures 1 through 4 of the piece. The vocal line starts with a whole note 'ty' and continues with 'born in me' and 'Hu-ic' over the next measures. The guitar parts (I and II) are mostly silent in the first two measures, then enter with a rhythmic pattern of eighth notes and chords. The bass line follows a similar rhythmic pattern. The drums play a consistent quarter-note pattern throughout.

E

Vocal

sy

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: This system contains measures 5 through 8. The vocal line has the lyric 'sy' in measure 5, followed by a long note that spans measures 6, 7, and 8. The guitar and bass parts continue with their established rhythmic patterns. The drums maintain their steady quarter-note pattern.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is G# (one sharp), and the time signature is 4/4. The score is divided into four measures, with the first measure starting with a G# chord and the subsequent measures marked with A and E chords. The Vocal part features a melodic line that rises and then falls. The Guitar I part includes a complex melodic line with many sixteenth notes and a final measure marked with a double bar line and a slash. The Bass part features a steady eighth-note rhythm. The Drums part includes a snare drum pattern in the first measure and a double bar line in the second measure.

56

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a system with six staves, each labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Above the staves, the key signature is G# (one sharp) and the time signature is 4/4. The score is divided into four measures. The first two measures are marked with "G#" and "A" above the staff. The last two measures are marked with "C", "D", "C#", "D#", "Bb", and "E" above the staff. The Vocal staff shows a melody line. The Other staff is empty. The Guitar I staff shows a complex melody line with many triplets and a final measure with a rest. The Guitar II staff is empty. The Bass staff shows a complex melody line with many triplets and a final measure with a rest. The Drums staff shows a complex melody line with many triplets and a final measure with a rest.

CEMETERY GATES

セムトリー・ゲイツ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

[A]の部分、ギター2はアコースティック・ギターを使っているアルペジオ・プレイだ。このフレーズでは、開放弦の音を鳴らしている間に素早くポジションを移動させるのがポイントとなるだろう。なお、使っているギターはフォーク・ギター・タイプの、スチール弦を張ったものだ。ギター1はディストーションのかけられたエレクトリック・ギターが使われている。このギターには、この部分エフェクターとして、ディレイもかけられており、雰囲気のあるフィル・イン・フレーズを弾いている。この曲ではキーボードとしてピアノも使われている。単音ではあるが、低音部で印象的なサウンドを鳴らしているようだ。この[A]の部分のベースはピアノとユニゾンに近いフレーズを弾いているが、ピアノよりも動きが多く、[A]の3小節目ではハーモニクス奏法なども行っている。[C]からのギター1は2本のギターによるオーバー・ダビング

されたものになっている。また、ハーモナイザーのようなエフェクターもかけられており、実際には3本以上の音が鳴っているようだ。[E]からは曲の雰囲気が変わっている。ここからは、ギターも2本ともにエレクトリック・ギターが使われ、2本をユニゾンで鳴らして、ハードで分厚いサウンドを作り出している。このギターの譜面で、○印の付けられている音は、ピッキング・ハーモニクス奏法を行っている音だ。これはピッキングと同時にピックを持つ右手の親指を弦に当てるようにして、ハーモニクス音を鳴らしているものだ。[F]では、ミュートのテクニックを使った音もでてくる。これは、右手の腹の部分の弦に少し触れるようにしながらピッキングしているものだ。[G]のギター2は[A]の部分と同様のアルペジオ奏法だが、ここで使われているのはエレクトリック・ギターだ。ここではコーラス系のエフェクターがかけられている。

57

The musical score is arranged for a band. The staves from top to bottom are: Vocal, Other (Piano), Guitar I, Guitar II, Bass, and Drums. The key signature has one sharp (F#) and the time signature is common time (C). Chord symbols are placed above the staves: F#m7, Aadd9, E, and Dmajs(13). The score includes various musical notations such as notes, rests, and fingerings. Specific guitar techniques are marked, including Arpeggio, 8ve Harm., and Harm. The score is divided into measures by vertical bar lines.

Chords: F#m7, Aadd9, E, Dmaj9⁽¹³⁾

Vocal

Other

Guitar I

Guitar II

Bass

Drums

58

Chords: F#m7, Aadd9, E, Dmaj9⁽¹³⁾

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Rev - er - end
Lost with not a glimpse of light

Rev - er - end

Is this some con - spir - a - cy
It all seems so un - real

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: F#m7, Aadd9, E, 1. Dmaj(13)

Cross the fire _____ for _____ no seems _____
 Am I mad, could I help _____ in this World _____

Of im - age _____ be - reath _____ me
 Left a - lone in mis - er -

4

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: 2. E7

y _____

Chord progression: $F^{\#}m7$, $F^{\#}m7(13)$, $F^{\#}m7-13$

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: $F^{\#}m7$, $F^{\#}m7(13)$

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a guitar, bass, drums, and vocal parts. The key signature is F# major (three sharps: F#, C#, G#), and the time signature is 4/4. The score is divided into three measures. The first measure is marked with a chord of F#m-13. The second measure is marked with a chord of F#m7. The third measure is marked with a chord of D F#m7. The guitar part (Guitar I) features a melodic line with a capo on the 7th fret, indicated by a "7" in a circle. The guitar part (Guitar II) features a melodic line with a capo on the 4th fret, indicated by a "4" in a circle. The bass part features a melodic line with a capo on the 4th fret, indicated by a "4" in a circle. The drums part features a simple drum pattern. The vocal part features a melodic line with a capo on the 7th fret, indicated by a "7" in a circle. The score includes various musical notations such as notes, rests, and chords.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a guitar, bass, drums, and vocal. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into four measures, each with a chord progression: Aadd9, E, Dmaj9(13), and F#m7.

Vocal: The vocal line is written in a single staff, showing the melody of the song. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Guitar I: The guitar I part is written in a single staff, showing the melody and harmony. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Guitar II: The guitar II part is written in a single staff, showing the melody and harmony. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Bass: The bass line is written in a single staff, showing the melody and harmony. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Drums: The drums part is written in a single staff, showing the melody and harmony. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Am 1.2. N.C. 3. N.C. Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(3 times Repeat)

F F#m A Bm Cm Em Fm F#m A Bm Cm Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Lyrics:

The rev-er-end he turned to me
 I will re-memb-er
 Some-times when I'm a-lone
 I must re-verse my life

with-out a tear in his eyes
 the love our souls
 I won-der a-loud
 I can't live in the past

Chords: F#m, F#m7, Aadd9, E

Annotations: 1x only, Arpeggio

Verse

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Lyrics:

had sworn to make (It's) noth-ing new for him to see
 Now I watch the fall-ing rain I
 Then you're set watch-ing o-ver me free

Chords: Dmaj9(13), F#m7, Aadd9

Annotations: D.S. time only, H, H.U, U, H.U, P, H, U, S, D, C, D, C, H

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: F#m, A, E, D, 1.3., A(on C#)

Like the birth of a new found joy This love world end in rage
 You left me in com-plate And make this All a-lone as the
 I did-n't care to look a-round in com-plate And make this All a-lone as the
 You left me in com-plate And make this All a-lone as the

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: 2.4. D, A(on C#), A, E7(on G#), A, 2 3 4, I, Am, N.C.

mem - o - ries now un - fold
 mem - o - ries still re - main

Be - lieve the world
 The way we were

Be - lieve the world
 The way we were

Am N.C. I will un lock Am my door (24)
 The chance to save my soul to
 N.C.

I will un lock my door
 The chance to save my soul And pass the cen -
 And my con - cern

Guitar I: M, P, H

Guitar II: M, P, H

Bass: 0, 2, 1, 2, 3, 1, 2, 3, 1, 2

Drums: 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2

Am (13) to N.C. Em Fm Coda 1 N.C.

c ter y gates
 is now in vain

Guitar I: M, P, 5, 6, 7, 8, 9, 10, 11, 12

Guitar II: M, P, 5, 6, 7, 8, 9, 10, 11, 12

Bass: 0, 2, 1, 2, 3, 1, 2, 3, 1, 2

Drums: 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2

D.S. 1

♩ Coda ②
Am

Vocal

e - ter - y

Other

Guitar I

Guitar II

Bass

Drums

68

Vocal

F#m Aadd9 E Dmaj9(13)

gates

Other

Guitar I

Guitar II

Bass

Drums

Chords: F[#]7 Aadd9 E Dmaj9⁽¹³⁾

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: This system contains measures 1 through 4. The key signature has two sharps (F# and C#). The guitar parts feature complex fretwork with many accidentals and ties. The bass line is a steady eighth-note pattern. The drums play a consistent backbeat. Measure 4 features a double bar line and a key signature change to one sharp (F#).

Chords: F[#]m7 Aadd9 E Dmaj9⁽¹³⁾

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: This system contains measures 5 through 8. The key signature has one sharp (F#). The guitar parts continue with intricate fretwork and include various articulation marks like 'p' (pizzicato) and 'c' (crescendo). The bass line remains an eighth-note pattern. The drums play a consistent backbeat. Measure 8 features a double bar line and a key signature change to natural (F).

F#m7

Aadd9

E

D

Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

70

F#m

A

Bm

Cm

Em

Fm

F#m

A

Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Bm Cm Bm A F#m A Bm Cm Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F#m A Bm Cm Bm A F#m A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm Cm Em Fm F#m A Bm Cm Bm A Cm Bm G#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

72

D.S. ③

⊕ Coda ③
N.C.

⊕ Coda ④
Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ④

Am

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

74

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

P Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

— (1x only) —
— (8va Harm. with Arm.) —

— (1x only) —
— (Harm. with Arm.) —

Repeat & F.O.

DOMINATION

ドミネーション

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

Intro①のリフは、アップ・テンポの8ビート・リズムでの演奏だ。Intro②では、全く同じリフを、16ビートのリズムで演奏しており、テンポも $\frac{1}{2}$ になっているので気をつけてもらいたい。このドラムは、バスドラが16分音符の細かいリズムを刻んでいるので、ダブル・ペダルを使い、正確なリズムでプレイするようにしたい。Intro③直前は、3連符によるキメのフレーズだ。この部分のギターはスタックカートで演奏されているが、これは右手で少し弦をミュートしながら弾くと良いだろう。Intro③から弾かれているギターとベースのユニゾン・リフは、非常にシンプルなものだが、細かい16分音符を正確に弾かないと、リズムがバラバラになりやすいので気をつけてもらいたい。ギターは、強力なディスト

ーション・サウンドでのプレイだが、ピッキングも力強く、はぎれの良いサウンドでプレイしたい。ベースやドラムもパワフルなプレイを心がけよう。又、ドラムのハイハットは、少しオープンギミにして叩くと良いだろう。□□□は、ギター・ソロだ。□ではEのワン・コードでのプレイだが、ここではかなりスピードの速いフレーズを弾いている。かなり高度なテクニックが要求されるが、ハンマリングやプリングのテクニックをうまく使うのがポイントだ。□は2本のギターによるハーモニーになっている。しっかりとリズムを合わせよう。□の前から、テンポがゆっくりとなっている。ここからは雰囲気も少し変わって、どっしりとした重たいソリでの演奏だ。

76

Tempo - I
N.C.

Intro. 1
E D E D E DE

Vocal

Other

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

E G A G E D E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E A B^b G E D E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E G A G E D E D E

Vocal

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

78

Intro.2 (Tempo-II) (♩=♩)

E A B^b G E D E D E D E G A G E D E D E

Vocal

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

E DE A B^b G E DE DE DE G A G E DE DE

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C C[#] Intro.3

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B B^b A G F[#] F A E

Vocal

A - go - ny is the price That you'll pay in the end
Now blacked heart is reach ing out di - vi - ni

Other

Guitar I

Guitar II

Bass

Drums

80

E

Vocal

- ty

Do - mi - na tion con - sumes
Body sus - pend - ed by chains

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

— you Then calls — you a friend . It's a twis - ted fall _____
o - ver ra - zors And nails _____ It's a pe - nal - ty _____ Each _____

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

B B^b A G F# F

B E

Vocal

Binds are like steel And ma - ni - pu - lates the will to be
ra - zor a vice and each nail Marks the demise of your life

Other

Guitar I

Guitar II

Bass

Drums

And it's hard
Grim const - ruc -

E

Vocal

to see _____ How soon _____ we for - get when there's no - thing else by Life to dest -
- tion grows _____ Has life _____ played a trick Seald you in blick by blick Till your

Other

Guitar I

Guitar II

Bass

Drums

82

E

B

B^b

A

G

F[#]

F

C

Vocal

- roy end It's a use - less ploy _____ } Your eyes will
forc - ing you to bend _____ }

Other

Guitar I

Guitar II

Bass

Drums

Vocal: G D E G E F
 see The dawn of the day And the writ - ing on the wall

Guitar I: (5) (7/5) 0 0 0 0 0 0 12 10 12 0 0 0 0 0 10 9

Bass: 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Drums: (diamonds)

Vocal: E G B B^b A G F[#] F C G F
 Those words that stare in to your soul

Guitar I: 0 0 0 0 0 0 12 10 12 0 7 7 6 6 5 5 3 3 2 1 5 3 5 3

Bass: 2 2 1 0 0 0 3 3 2 1 3 0 1 2 3 3 2 1

Drums: (diamonds)

E DE DE DE G AG E DE DE B C C#

Vocal

liv- ing hell Do mi - na - tion

Other

Guitar I

Guitar II

Bass

Drums

1 A E

Vocal

Yeah _____

Other

Guitar I

Guitar II

Bass

Drums

86

Vocal

E B B^b A G F[#] F A (Ha, ha, ha,

Other

Guitar I

T A B 7 7 6 6 5 5 5 3 3 2 1 5

Guitar II

T A B

Bass

T A B 2 2 1 1 0 0 3 3 2 1

Drums

3

Vocal

A G E

Other

Guitar I

Arm

T A B 7 5

Guitar II

T A B

Bass

T A B

Drums

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F **E** **G**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

88

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F D H E

Harm & Arm

8va

P

13 12 13 16 13 12 13 12 15 12 13 12

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

P

(8va)

vib.

vib.

vib.

vib.

13 12 15 12 15 13 12 14 13 12 14 12 13

13 9 9 0 9 10 7 10 6 6

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E **I** **C** **G** **D**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

90

Arm

Arm

vib.

vib.

vib.

Arm

E

C

G

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm (8va)

Arm

Arm

Arm

J C C#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8va

D D# F (Tempo - III)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1HC 22

Harm & Arm (8va)

Harm & Arm

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

92

F

L

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

M **F#**

(800)

F

F[#]

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

94

F[#]

F

F[#]

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

SHATTERED

シャタード

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

Ⅰの1～4小節は6連符を使ったフレーズが、ギター、ベース、それにドラムのバス・ドラと、ユニゾンのように弾かれている。ここはリズムが狂いやすいので、機械のように正確にピッタリと合わせるようにしてもらいたい。とにかくこの曲では、リズムの把握が一つのポイントとなるだろう。Ⅰの後半部分では2/4拍子的小節があり、さらにⅡに入る時に、テンポが変化している。スピードがここで2倍に変化しているわけだが、これは決して正確なものではなく、プレイヤーの呼吸を合わせるようにして演奏しているようだ。フレーズごとのタイミングをしっかりと合わせることが必要になるはずだ。2本のギターはほとんどユニゾンで、プレイされている。これは左右のチャンネルに分けてミキシングされているわけだが、ディレイなどのエフェクターを使って同様の効果

を出しても良いだろう。Ⅱからはリズムは8ビートのものになっている。少しアップ・テンポの元気の良い演奏だ。ベースやドラムのプレイはシンプルなものだが、一つ一つの音を力強くプレイするようにしよう。Ⅲはギター・ソロになっている。ここでソロを弾いているギター1は、オーソドックスなブルース・ペンタトニック・スケールを使ったフレーズをプレイしているようだ。3連符が多く弾かれているようだが、テンポが速いので、かなりのスピードになっているようだ。ハンマリングやプリングなどのテクニックを多用することで、流れの良い演奏を行うようにしよう。この曲のエンディングでも速弾きフレーズが弾かれているが、ここは、エンディングのフィル・イン・フレーズのようにしているので、譜面のリズム通りに正確に弾く必要はないものだ。

Ⅰ C#m

Vocal

Guitar I

Guitar II

Bass

Drums

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Vocal C^{\sharp}_m E D E D E

Guitar I (M)₃ (M)₃ M

Guitar II (M)₃ (M)₃ M

Bass T A B

Drums

96

Vocal F^{\sharp}_m

Guitar I M

Guitar II M

Bass T A B

Drums

4 times Repeat.

Vocal

C#7

It's storm - ing bro - ken glass _____ corpses left _____ in piles _____
 Life crush - ing tur - bul - ence _____ this wrath can't de - nied _____

Guitar I

Guitar II

Bass

Drums

Vocal

C#7

wish - ing Un - gra - cious bludge - on - ment that breaks the earth _____ for miles _____
 you could _____ help you friends Stand - ing where they died _____

Guitar I

Guitar II

Bass

Drums

Vocal

Bm

E

G#m

Freez - ing

Guitar I

M

M

M

2

2

9 10 11 9 11 11 12

11 11 11 9

Guitar II

M

M

M

2

2

9 10 11 9 11 11 12

11 11 11 9

Bass

2

2

4

4

Drums

2

2

4

4

99

Vocal

G#m

there's no heal - ing fam - i - lies are dy -

Guitar I

M

2 3 4 4 2 6 4 7 5

7 6 7 4 2 (6 4)

4

Guitar II

M

2 3 4 4 2 6 4 7 5

7 6 7 4 2 (6 4)

4

Bass

4 4 4 2 4 7 0

7 4 7 2 (4)

4

Drums

4

4

4

4

Vocal

G[#]m F[#]m

ing this world is shat-tered

Guitar I

4 4

T A B

7 8 9 7 9 9 9 10 9 9 9 7

Guitar II

4 4

T A B

7 8 9 7 9 9 9 10 9 9 9 7

Bass

4 4

T A B

2 2

Drums

100

Vocal

F[#]m

all shat-tered to

Guitar I

0 1 2 0 4 2 5 3 4 2 7 0 4 2 7 8 9 7 9 9 9 10 9 9 9 7

Guitar II

0 1 2 0 4 2 5 3 4 2 7 0 4 2 7 8 9 7 9 9 9 10 9 9 9 7

Bass

2 2 2 0 7 2 3 4 2 7 0 2 2 2 2 2 2 2

Drums

4. Cm N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

102

H C#7

Vocal

Guitar I

Guitar II

Bass

Drums

C#7 **Bm** **Cm** **C#m**

Vocal

Guitar I

Guitar II

Bass

Drums

103

I **D#7**

Vocal

Guitar I

Guitar II

Bass

Drums

D#7

Vocal

Guitar I

Guitar II

Bass

Drums

104

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal $C^{\#7}$

Guitar I

Guitar II

Bass

Drums

Vocal $C^{\#7}$ $F^{\#}$ F E $D^{\#m}$

Guitar I

Guitar II

Bass

Drums

Chord progression: D[#]m F[#] E F[#] E

Vocal

Guitar I

Guitar II

Bass

Drums

106

Chord progression: F[#] F[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

Coda

Vocal

F#m

Oh,

shat - tered

shat - tered

Guitar I

Guitar II

Bass

Drums

107

Vocal

F#m

oh,

N.C.

Guitar I

Guitar II

Bass

Drums

N. C.

Vocal

Guitar I

Guitar II

Bass

Drums

F#m

108

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The key signature is F#m (F# minor), and the time signature is 4/4.

- Vocal:** The vocal line is written in treble clef. It begins with a whole rest, indicating a pause at the start of the song.
- Guitar I:** The guitar I part is written in treble clef. It features a complex melodic line with many accidentals and fingerings. The notation includes a lot of slurs and ties, suggesting a continuous, flowing melody. The fret numbers (e.g., 17, 16, 14, 16, 14, 12) are written below the notes.
- Guitar II:** The guitar II part is written in treble clef. It consists of a single note (F#) held for the entire duration of the song, indicated by a long horizontal line.
- Bass:** The bass part is written in bass clef. It consists of a single note (F#) held for the entire duration of the song, indicated by a long horizontal line.
- Drums:** The drums part is written in bass clef. It consists of a single note (F#) held for the entire duration of the song, indicated by a long horizontal line.

The score is presented in a clean, professional layout with clear notation and a consistent color scheme. The background is white, and the musical notation is in black. The instrument names are written in a bold, sans-serif font to the left of their respective staves.

Vocal F^{\sharp}_m

Guitar I

Guitar II

Bass

Drums

109

Vocal F^{\sharp}_m

Guitar I

Guitar II

Bass

Drums

CLASH WITH REALITY

クラッシュ・ウィズ・リアリティ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

ドラム・ソロからこの曲は始まっている。スネアのロール部分以外はイン・テンポでのプレイなので、他のパートのプレイヤーもリズムを見失うことがないように気を付けて演奏しよう。[A]からのドラムのリズム・パターンはちょっと変わっている。これも8ビートのパターンの一つなのだろうが、普通と違って、スネアが1、3拍の位置に打たれているのだ。さらに[A]の最後の部分では一拍余計になっており、5/4拍子の小節がでてくるので、気を付けてもらいたい。[C]の部分は、S.E.として意味不明の人の話し声などが入れられている。これはサンプリング・マシンなどを使って再現してみても良いだろう。[D]の部分はまた変拍子だ。ここは付点8分音符が連続で演奏されており、ギターやベースのタイミングをしっかりと合わせてプレイしよう。[E]の4〜7小節目のギターの音には○印が付けられているが、これはピッキング・ハーモ

ニクスのテクニックを使いながら弾いているものだ。またここではどの音にもヴィブラートをかけながら弾くことを忘れないでもらいたい。[F]の部分からヴォーカルがスタートしている。ここまでは言ってみればイントロになるわけだが、随分と長いイントロだ。さらにここでは転調もしており、かなり複雑な曲となっている。パンテラの曲はどれも決してシンプルなものはないのだが、変拍子や転調などは当たり前のように行われているようだ。[F]のギターのバックイングで、スタッカートで付けられている音が多くでてくるが、ここは少し右手を使って弦をミュート気味に弾くと良いだろう。[G]の部分はギター・ソロだ。譜面では1本のギターで弾かれているように書かれているが、実際は3本くらいのギターがオーバー・ダビングで重ねられているようだ。

Vocal $G^{\#m}$

Guitar I

Guitar II

Bass

Drums

Fretboard diagrams for Guitar I:
 Measure 1: 4 2 4 2 5 4 2
 Measure 2: 5 4 2 2 2 5 4
 Measure 3: 2 3 4 5 4 2
 Measure 4: 2 4 2 4 2 4

III

Vocal $G^{\#m}$ 1. $G^{\#m}$ D

Guitar I

Guitar II

Bass

Drums

Fretboard diagrams for Guitar I:
 Measure 1: 4 2 4 2 5 4 2
 Measure 2: 6 4 6 4 4 6 4
 Measure 3: 6 5 4 4 4 2
 Measure 4: 6 5 5 7 7 7

Drum notation: 4/4

[B] G[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

112

G[#]m D

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal G[#]m D
 2.S.E. >

Guitar I

Guitar II

Bass

Drums

113

Vocal G[#]m

Guitar I

Guitar II

Bass

Drums

Chord Progression: D, G[#]m, B, C[#]m, E, F[#]m, G, G[#]m

Vocal: [Staff with treble clef, key signature of two sharps, and common time signature. The staff contains whole rests for all measures.]

Guitar I: [Staff with treble clef, key signature of two sharps, and common time signature. The staff contains eighth-note patterns with various fret numbers (6, 4, 6, 4, 6, 7, 8) indicated below the staff.]

Guitar II: [Staff with treble clef, key signature of two sharps, and common time signature. The staff contains whole rests for all measures.]

Bass: [Staff with bass clef, key signature of two sharps, and common time signature. The staff contains eighth-note patterns with various fret numbers (4, 2, 4, 2, 4, 0, 1) indicated below the staff.]

Drums: [Staff with bass clef, key signature of two sharps, and common time signature. The staff contains a drum pattern with eighth notes and rests, marked with 'x' and 'y' symbols.]

114

Chord Progression: E, G[#]m

Vocal: [Staff with treble clef, key signature of two sharps, and common time signature. The staff contains whole rests for all measures. A marking "(S.E.)" is present above the staff.]

Guitar I: [Staff with treble clef, key signature of two sharps, and common time signature. The staff contains a complex rhythmic pattern with eighth notes and rests, marked with 's' and '4' symbols.]

Guitar II: [Staff with treble clef, key signature of two sharps, and common time signature. The staff contains whole rests for all measures.]

Bass: [Staff with bass clef, key signature of two sharps, and common time signature. The staff contains a complex rhythmic pattern with eighth notes and rests, marked with 'H' and '2' symbols.]

Drums: [Staff with bass clef, key signature of two sharps, and common time signature. The staff contains a drum pattern with eighth notes and rests, marked with 'x' and 'y' symbols.]

Chords: $G^{\sharp m}$ A^{-5} D

Vocal

Guitar I

Guitar II

Bass

Drums

115

Chord: B^b

Vocal

Guitar I

Guitar II

Bass

Drums

Some times _____ I know I feel un - touch - a - ble _____
 - re - le - vant theme _____ A si - tu - a - tion and there's No - thing but right _____

Vocal

B^{\flat}

Drowning in life _____ Caught up in _____ the ac - cessi - ble _____
 In _____ kicks the door _____ No - bo - dy moves 'Cause in _____ walks the prob - lem

Guitar I

4
 4

Guitar II

Bass

4
 4

Drums

$\%$ $\%$ $\%$ $\%$

116

Vocal

B^{\flat}

Back down the ground I hear the sound (There's)no escape The con - crete clound _____
 Dictates your fate, e - victs, _____ con - victs, Who'll sign the writ of life ? _____

Guitar I

4
 4

Guitar II

Bass

4
 4

Drums

$\%$ $\%$ $\%$ $\%$

Vocal

B^b

Spilling on me _____ Drench-ing me _____ with Lay - men's sins _____
 This now becomes _____ Their mor - bid game _____

Guitar I

Guitar II

Bass

Drums

117

Vocal

G $C^{\#m}$

I hear the si - rens From the back of me _____
 Who's piss - poor ex - cuse Is this for a world? _____

Guitar I

Guitar II

Bass

Drums

Vocal

C^{\sharp}_m

I'm crash - ing face first In - to the glass _____ eye _____
 If swells my hat - red Day _____ by day _____

Guitar I

Guitar II

Bass

Drums

118

Vocal

G^{\sharp}_m

Clash with re - a - li - ty _____

Guitar I

Guitar II

Bass

Drums

Vocal $G^{\sharp m}$

It _____ re - ars its ug - ly head _____

Guitar I

Guitar II

Bass

Drums

119

Vocal $G^{\sharp m}$

Clash with re - a - li - ty _____

Guitar I

Guitar II

Bass

Drums

Vocal

G#m

to ② 1. D

The in - des - cri - ba - ble _____ Clash with

Guitar I

vib

Guitar II

Bass

Drums

120

Vocal

I G#m

Ah Let the dogs

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

122

Vocal

Guitar I

Guitar II

Bass

Drums

1. Em 2. Em C Em D ① (with Repeat) Em

Vocal $F^{\#m}$

Guitar I

Guitar II

Bass

Drums

124

Vocal $F^{\#m}$

Guitar I

Guitar II

Bass

Drums

Vocal $F^{\#}_m$

Guitar I

Guitar II

Bass

Drums

125

Vocal G Em C Em D

Guitar I

Guitar II

Bass

Drums

Coda ①

Vocal: Em F G F B

Guitar I: Arm

Guitar II

Bass

Drums

D.S. ②

Coda ②

Vocal: Em D

Clash with

Guitar I

Guitar II

Bass

Drums

126

Vocal: Em

clash with

re - ali - ty
re - ali - ty

Guitar I

Guitar II

Bass

Drums

Chord progression: F G Em G A^b G A^b G A^b

Vocal

Guitar I

Guitar II

Bass

Drums

127

1. A^b A B^b A B^b | 2. A^b A B^b A B^b Em

Vocal

Ah

Guitar I

Guitar II

Bass

Drums

Em C D Em

Vocal

Guitar I

Guitar II

Bass

Drums

128

F# G F# G F# G B^b B Em

Vocal

Guitar I

Guitar II

Bass

Drums

Clash!

Em G Em

Vocal

Guitar I

Guitar II

Bass

Drums

129

Em G B^b B G[#] E

Vocal

Guitar I

Guitar II

Bass

Drums

MEDICINE MAN

メディシン・マン

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

この曲は、ギターとベースの最低音がDの音までなっている。ギターの6弦を、Dまで下げてチューニングしているようだ。ベースは、5弦ベースなどを使っている可能性もあるが、やはり4弦をDの音にチューニングするのがもっとも簡単だろう。譜面のタブ譜は、この変則チューニングによるものだ。イントロはフェード・インでのスタートだ。ベースは細かい16分音符の連続だが、リズムが乱れないように正確に弾いてもらいたい。ピックを使い、ダウンとアップを繰り返す、オルタネイト・ピッキングを行うようにしよう。[A]の4小節目からはギターとベースがユニゾンのフレーズを弾いている。ここはいかにもパンテラらしい複雑なフレーズだ。ここもリズムに注意して、ピッタリと合わせるようにしたい。ドラムのパターンも少し複雑だ。バス・ドラを細かく踏んでいる部分が多いので、ダブル・ペダルを使った方がよい

だろう。[A]の途中ではギターが2本で3度のハーモニーを弾いている部分もある。ハーモナイザーなどのデジタル・エフェクターを使えば、一本のギターで弾けないこともないが、ここはオーバー・ダビングで重ねられたものだろう。[A]の最後の小節はリズムのキメになっている。ここも音がバラつかないように、ピッタリと合わせよう。[B]の部分、ギター1のサウンドはディストーションさせずにクリアなものが使われている。ここはさらにエフェクターとして、コーラス系のものが使われており、広がりのあるサウンドでプレイされている。このサウンドの切り替えをスムーズに行うことが一つのポイントとなるだろう。[B]はギター・ソロになっている。ここはDとA♯という、ちょっと変則的なコード・チェンジだが、かなり速弾きフレーズをプレイしている。ピッキングを力強く行うようにして、迫力あるプレイをしてもらいたい。

130

Intro
D

Vocal

Guitar I
[6th String : D Tuning]

Guitar II
[4th String : D Tuning]
(Fade In)

Bass
T A B (D) 0

Drums

[A] D

Vocal

Guitar I

Guitar II

Bass

Drums

D

Vocal

Guitar I

Guitar II

Bass

Drums

D

Vocal

Guitar I

Guitar II

Bass

Drums

0 0 0 0 0 0 2 3 4 5

0 0 0 0 0 0 2 3 4 5

0 0 0 0 0 0 2 3 4 5

0 0 0 0 0 0 2 3 4 5

132

D

Vocal

Guitar I

Guitar II

Bass

Drums

8 5 7 5 8 5 7 8 5 7 5 4 5 5 4 6 4 5

0 2 3 2 3 3 4 0 2 3 2 3 3

3 4 6 4 3 4 5 3 3 5 3 2 3 3 2 5 2 4

0 2 3 2 3 3 4 0 2 3 2 0 3

Chord progression: D C B⁹ A F

Vocal

Guitar I

Guitar II

Bass

Drums

133

Chord progression: B^b D⁻⁵ D D⁻⁵ D

Vocal

Guitar I

Guitar II

Bass

Drums

Many dis - tant miles away Past the shores of ever dark There stays a ma - gic man Who bears an e - vil mark
Once proud and fearless men With de - sire in their eyes Lost strong and fruit - ful lives To self in - dul - gent ties

Vocal

D^{-5} D D^{-5} D

He helps all con-cerned Those who come a-gain re-turn In-ject-ing lies while fi-res burn The de-vil's heart with an-gel's words
 Their souls were dipped in venom And put into a box Then placed upon a crowded shelf Where count-less souls now rot

Guitar I

Guitar II

Bass

Drums

134

Vocal

C D

Guitar I

Guitar II

Bass

Drums

Vocal

D **D⁻⁵** **D** **D⁻⁵** **D**

Have you won-der-ed What hea-ven's like? He can show you in one night. Over-whelming with eupho ric lift To lure you to steal your gift.
 Have you won-der-ed What hell-'s like? He can take you there. Just one taste and you'll be back And by the high you'll swear

Guitar I

Guitar II

Bass

Drums

Vocal

D **E**

In - to - xi - ca - tion Seeping down to the bone. And there's no ques -

Guitar I

Guitar II

Bass

Drums

Chords: D C B^b A F D

Vocal: tion Where you have to go Un-der-stand Just take his hand

Guitar I: [Musical notation with tablature]

Guitar II: [Empty staff]

Bass: [Musical notation with tablature]

Drums: [Musical notation]

136

Chords: D E F F[#]G D

Vocal: He's the medi-cine man Un-der-stand just take

Guitar I: [Musical notation with tablature]

Guitar II: [Empty staff]

Bass: [Musical notation with tablature]

Drums: [Musical notation]

138

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: A^b , D

Annotations: (Pickin' Harm.), Arm., 8va, (8va), H.C., U, D, H, P

Tablature (Guitar II):

8 8 8 8 7 7 (6) 13 10 14 13 10 12 13 10 12 12 10 9 10 9 12 10 11 10 12 10 12 11 10 9 10 9

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: D , A^b

Annotations: 8va, vib., S

Tablature (Guitar II):

5 7 8 8 7 8 8 11 11 18 17 15 18 17 15 18 17 15 14 17 15 14 15 15 vib. 4 4 4 3 6 4 4 5 6 7 6

A^b **D**

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Guitar I (A-flat), Guitar II (A-flat), Bass (Z), Drums (Z).

Measure 2: Guitar I (A-flat), Guitar II (A-flat), Bass (Z), Drums (Z).

Measure 3: Guitar I (A-flat), Guitar II (A-flat), Bass (Z), Drums (Z).

Measure 4: Guitar I (A-flat), Guitar II (A-flat), Bass (Z), Drums (Z).

D

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Guitar I (D), Guitar II (D), Bass (Z), Drums (Z).

Measure 6: Guitar I (D), Guitar II (D), Bass (Z), Drums (Z).

Measure 7: Guitar I (D), Guitar II (D), Bass (Z), Drums (Z).

Measure 8: Guitar I (D), Guitar II (D), Bass (Z), Drums (Z).

G A^p H

Vocal

Guitar I

Guitar II

Bass

Drums

A^b D A^p

Vocal

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

MESSAGE IN BLOOD

メッセージ・イン・ブラッド

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

不思議なコード進行や変拍子など、パンテラらしい曲ではあるが、こういった曲はかなり演奏しにくいものである。[A]はベースとギターのユニゾンによる動きの激しいパターンとなっている。特にギターはコードが目まぐるしくチェンジしているので、左手のポジション移動を素早く行う必要があるだろう。[A]の5小節目からは5/8拍子という変拍子になっている。ここはスピードも速いので、リズムを数えるのではなくフレーズを身体で覚えるようにするのがポイントだ。[B]はノーマルな8ビートとなっているようだが、ギターはコードを一音ずつ変化させており、しっかりとしたフィンガリングが要求されるだろう。[C]も変拍子の連続だ。ここはユニゾンのフレーズも多いので、しっかりと合わせるようにしてもらいたい。ここは4回繰り返している。ダル・セーニョでもう一度この部分に後から戻るのだが、その時は2回だけの繰

り返した。構成が少し複雑になっているので気を付けよう。[D]は3拍子だ。ここのバックিংはベースのリフをメインとした静かなものになっている。このベースのサウンドはエフェクターとしてコーラス系のものがかけられており、少し硬めのサウンドでプレイされているようだ。[E]からはギターもバックングを行っているが、このギターはかなり強いピッキングで弾かれているようだ。○印の付けられている音は、ピッキング・ハーモニクスを行っているものだが、かなりアタックの強い、強烈なサウンドでプレイされている。[F]はギター・ソロだ。ここはオーバー・ダビングにより3本以上のギターが重ねて録音されている。譜面ではその中でメインの2本が採られている。[G]の前半は2本のギターがハーモニーのようにプレイされているが、フレーズをピッタリと合わせるのではなく、わざとルーズに弾いて雰囲気を出しているようだ。

142

[A] E^b D B² E^b D B^b E^b D B^b E^b D B^b E^b D B^b D C[#] A D^b C A^b C B G

Vocal

Guitar I

Guitar II

Bass

Drums

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F

Vocal

Guitar I

Guitar II

Bass

Drums

143

B G F G F G F G F C B G B C A^b C B C B C A^b C B G F

Vocal

Guitar I

Guitar II

Bass

Drums

1. G F G F G F G F G F B B^b G B C A^b B B^b G B C A^b

Vocal

Guitar I

Guitar II

Bass

Drums

144

2. G B C A^b C C G F[#] F

Vocal

Guitar I

Guitar II

Bass

Drums

B G# B G# Cm A

Vocal

Guitar I

Guitar II

Bass

Drums

4 times Repeat.
D.S. x 2 times Repeat.

145

A Cm Gm F# F

Vocal

Guitar I

Guitar II

Bass

Drums

There's a place that I keep deep in side me
I'm pro - voked in - to sick con - fron - ta - tions,

Chords: Cm, Gm, F

Vocal: It bru - can tal trig Time ger af - my ter mind time,

Guitar I: [Tablature]

Guitar II: [Tablature]

Bass: [Tablature]

Drums: [Tablature]

146

Chords: Cm, Gm, F#, F

Vocal: All bed a of long nails, I suf - knew fo - ca (it) has tion, been Lifes with end me ings,

Guitar I: [Tablature]

Guitar II: [Tablature]

Bass: [Tablature]

Drums: [Tablature]

Chord progression: Cm, Gm, F

Vocal: Since I was just a child
slay in differ ent de signs

Guitar I: [Tablature with fret numbers and accidentals]

Guitar II: [Tablature with fret numbers]

Bass: [Tablature with fret numbers]

Drums: [Rhythmic notation]

Chord progression: Cm, Gm, F#, F

Vocal: I just sum - mon po - wer with in my soul
One mans mi - se - ry is a - no - ther mans mys - te - ry

Guitar I: [Tablature with fret numbers and accidentals]

Guitar II: [Tablature with fret numbers]

Bass: [Tablature with fret numbers]

Drums: [Rhythmic notation]

Chords: Cm Gm F# F

Vocal: It has giv - en me life, be - yond life
No cares to un - der - stand my De - men - ted means

Guitar I: 4

Guitar II: -

Bass: 4

Drums: -

148

Chords: Cm Gm F# F

Vocal: I take and Blame for my can mur break - der all - ous your prob lem bones, my
Sticks and stones can break der all your Brittle bones,

Guitar I: 4

Guitar II: -

Bass: 4

Drums: -

Vocal

Cm Gm F E C E D[#] B E^b D B^b D D^b A

sig - na - ture Al - ways re - minds
e - pi - taph written at your feet

Guitar I

Guitar II

Bass

Drums

149

Vocal

A^b F G F G F G F G F C B G B C A^o C B

1.3.5.) It's a mes-sage in blood
2.4.6.) With-in the mes-sage in blood

Guitar I

Guitar II

Bass

Drums

152

152

Chords: F# F Cm G

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: This system contains measures 1 through 4. The vocal line is mostly silent with a few notes in measure 4. Guitar I features a complex melodic line with triplets and bends, marked with 'H.C.' (Harmonics). Guitar II plays sustained chords, with a bend in measure 2. The bass line provides a steady accompaniment with eighth and quarter notes. The drums play a consistent pattern of eighth notes.

153

Chords: F# F Dm A

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: This system contains measures 5 through 8. The vocal line remains mostly silent. Guitar I continues its melodic development with more triplets and bends. Guitar II plays sustained chords, with a '8va' (8th fret) marking in measure 5. The bass line continues with a steady accompaniment. The drums play a consistent pattern of eighth notes.

Chords: A^b G Dm

Vocal

Guitar I

H+P H+P 8va → H+P

5 5 5 5

9 10 12 10 9 12 9 10 12 10 9 12 10 11 13 11 10 10 12 13 12 10 15 12 13 15 13 12 13 15 17 15 13 17 13 18

H+P H+P

Guitar II

15 15 15

Bass

3 3 3 3

4 3 4 3

Drums

3 3 3 3

154

Chords: A A^b G

Vocal

Guitar I

1h.c H+P C vib.

5 5 5 3

15 18 17 18 18 15 18 17 18 20 1h.c 20 20 17 19 18 17 18 17 20 17 20 20 20 vib.

Guitar II

Feed Back Arm. Arm.

15 15 15

Bass

0 4 0 1 0 2

Drums

3 3 3 3 3 3

Em B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

(8va)

vib

vib

155

Em B A

Vocal

Guitar I

Guitar II

Bass

Drums

M

(M)

(8va)

Vocal

F G F G F G F G F G F

Guitar I

8va

C

18

18

18

18

20

18

20

18

18

U

U

D

C

Guitar II

Wah Pedal

vib

vib

vib

vib

Bass

Drums

156

Vocal

F G F G

Guitar I

C

21

18

21

21

H.C

20

20

19

8va

Guitar II

Wah Pedal

vib

vib

Bass

Drums

(Repeat 4 times)

Vocal

I G F B^b G C D^b C B^b 1.2.3. G B^b F F[#] 4. G B^b G G[#]

Guitar I

TAB: 5 3 3 3 5 3 5 6 5 3 5 3 3 4 5 3 5 3 6 4

H P H P

Guitar II

TAB: - - - - - - - - - - - - - - - -

Bass

TAB: 3 3 3 3 4 3 1 3 2 3 3 4

Drums

Y Y Y Y Y

Vocal

A G C A D E^b D C 1. A C G G[#] 2. A C F F[#]

Guitar I

TAB: 7 5 5 3 7 5 7 8 7 5 5 5 5 6 7 5 5 3 4 2

H P H P

Guitar II

TAB: - - - - - - - - - - - - - - - -

Bass

TAB: 5 5 3 5 5 5 6 5 3 5 3 3 4 5 3 1 2

Drums

Y Y Y Y Y

G F B^b G C D^b C B^b C B^b F F[#] J E^b D B^b E^b D B^b

Vocal

Guitar I

Guitar II

Bass

Drums

158

E^b D B^b E^b D B^b E^b D B^b D C[#] A D^b C A^b C B G F

Vocal

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal F

Guitar I /

Guitar II /

Bass /

Drums /

Coda ② B B^b G B C A^p

to life

D.S. ②

159

Vocal F

Guitar I /

Guitar II /

Bass /

Drums /

Bridge K G F G F G F G A^p

Mes - sage in blood mes - sage in blood

F G F G F G F G A^b
 Mes-sage in blood mes-sage in blood

This system contains measures 1 through 4. The vocal line is in treble clef with a key signature of one flat. The lyrics are "Mes-sage in blood mes-sage in blood". The guitar and bass parts feature intricate rhythmic patterns, including triplets and sixteenth notes. The drums provide a consistent rhythmic foundation.

160

E^b D D^b C B A^b G

This system contains measures 5 through 8. The vocal line continues with the lyrics "E^b D D^b C B A^b G". The instrumental parts continue with their respective rhythmic motifs. The guitar and bass parts show more complex fingering and rhythmic variations. The drums maintain the overall tempo and feel of the piece.

THE SLEEP

ザ・スリープ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

ⅠAの部分のギター 1 はアコギによるアルペジオ奏法だ。使われているギターは、スチール弦を張ったフォーク・ギターのようなが、コーラス系のエフェクターがかけられているようで、ひょっとすると、エレアコ・タイプのギターが使われているのかもしれない。この部分、ベースがメロディアスなフレーズを弾いているが、そのサウンドも高音を強調した、ギターに近いようなものになっている。ここは、ピッキングを軽くした静かな演奏だ。Ⅱからはギターも、ディストーション・サウンドのエレクトリック・ギターが使われ、ベースやドラムのサウンドもハードで迫力あるものになっている。例によって、この部分のコードやメロディーは非常に前衛的だ。理論的には考えられないようなコード進行でも、パンテラの演奏では自然に聴こえてしまうところがユニークである。Ⅲはアルペジオ・フレーズだ。この雰囲気のまま、

Ⅱからはギター・ソロ。ここはキーボードも入れられている。これはストリングスのサウンドのシンセであり、たった一つの音だけではあるが、高音部で鳴らすことによって、美しい効果を出しているようだ。このギター・ソロで弾かれているフレーズも、Ⅲの部分では、考えられないようなメロディアスで美しいものになっている。ギターには、少しディレイをかけて、劇的に盛り上げるようにプレイしよう。ギター・ソロはⅣの部分でも続いている。ここはアーミングやピッキング・ハーモニクスのテクニックも使い、さらにエフェクターとして、部分的にワウ・ペダルも踏まれている。これはあまり極端にサウンドを変化させるのではなく、ほんの味付け程度にペダルを踏むように。ギター・ソロはⅤの部分まで弾かれている。後半かなりスピードの速いフレーズも弾かれているが、どの音も力強くピッキングしたい。

161

Chord symbols: Am, Dm(onA), F7(onA), Am, Dm(onA), F7(onA)

Am⁺¹¹ Fdim Am⁺¹¹ Fdim

Vocal

Other

Guitar I

Guitar II

Bass

Drums

162

Fdim B Am B C B C B C B F#m Gm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(A. Guitar)

Arm

B C B C B C B F[#]m C B C B C B C B F[#]m Gm

Vocal

Un-der-stand - ing what has Hap-pened be-fore us

Other

Guitar I

Guitar II

Bass

Drums

B C B C B C B F[#]m B C B C B C B F[#]m Gm

Vocal

We are con-fined to a Dar-ken-ed hidden tomb The con-quer-ing of our world As we knew it

Other

Guitar I

Guitar II

Bass

Drums

Chords: B C B C B C B F#m Gm B C B C B C B F#m Gm

Vocal: Rise a - bove this pit of sor - row and pain A-mong the few we are the a - vant lea - ders

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

164

Chords: B C B C B C B F#m Gm Em F#m G B A

Vocal: We've got to live Through this trou-ble and de-cay This ques-tion haunts my mind

Other: [Empty staff]

Guitar I: [Staff with fret numbers and slurs]

Guitar II: [Empty staff]

Bass: [Staff with fret numbers]

Drums: [Empty staff]

Em F#m G B A Em F#m G B A

Vocal

Will we sur-vive__this night? We're har-bor-ing__the meek__

Other

Guitar I

Guitar II

Bass

Drums

Em F#m G B A ^{to 1.} 1. E B C B C B C B F#m Gm

Vocal

Will we sur-vive__the sleep?

Other

Guitar I

Guitar II

Bass

Drums

B C B C B C B F#m B C B C B C B F#m Gm

Vocal

Un-sure and scared__We are p - lann - ing our re - prise

Other

Guitar I

Guitar II

Bass

Drums

166

Bm C B C B C B F#m B C B C B C B F#m Gm

Vocal

Re-olves a-round__this world We don't know any-more_____ The odds a-against__us Yet we're strong-er and__pre-vail-ing

Other

Guitar I

Guitar II

Bass

Drums

B C B C B C B F#m 2. A
 Learn from mis-takes count-ing souls for sale Will we sur-vive (the sleep?)

Guitar I: *Arm.*
 Guitar II: *Arm.*
 Bass: 2 3 2 3 3 3 3 2 2 2 3 3 3 3 2 2
 Drums:

G Am Dm(onA) F7(onA) Am Dm(onA) F7(onA)

Vocal:

Other:

Guitar I: *<A. Guiter>*

Guitar II:

Bass: 0 7 5 5 0 5 5 7 0 7 5 5 0 5 5 7 0 3 2 3 0 3 2 3 0 3 2 4 2 4 2
 Drums:

$$\text{Am}^{+11}$$

F dim

$$\text{Am}^{+11}$$

F dim

F dim

Am

H Am

Ammai7

Am7

Am6

< Strings >

— (A. Guitar) —

⌞ A. Guitar ⌟→

810 →

H.C

H.C. D.

—

12 13

7.

10



l



Am Ammaj7 Am7 Am6 Fdim

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 1: Am, Ammaj7, Am7, Am6, Fdim. Guitar II: H.C., K, 12, 12, 12, 12. Measure 2: Am, Ammaj7, Am7, Am6, Fdim. Guitar II: H.C., K, 12, 12, 12, 12. Measure 3: Am, Ammaj7, Am7, Am6, Fdim. Guitar II: H.C., K, 12, 12, 12, 12. Measure 4: Am, Ammaj7, Am7, Am6, Fdim. Guitar II: H.C., K, 12, 12, 12, 12.

F dim Am I Am F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 5: F dim, Am, I Am, F. Guitar II: H.P., Vib., Arm. Measure 6: F dim, Am, I Am, F. Guitar II: H.P., Vib., Arm. Measure 7: F dim, Am, I Am, F. Guitar II: H.P., Vib., Arm. Measure 8: F dim, Am, I Am, F. Guitar II: H.P., Vib., Arm.

Dm G Am F Dm G Am F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

170

Dm G Am F Dm G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, featuring a key signature of one flat (Bb) and a common time signature of 4/4. The score is arranged for a guitar ensemble (Guitar I and Guitar II), bass, and drums. The guitar parts are written in treble and bass clefs, with Guitar I and II both featuring a capo on the 2nd fret. The bass part is written in bass clef, and the drums part is written in bass clef. The score includes a variety of musical notations, including chords, scales, and specific performance instructions such as "Vib" (vibrato) and "A Guitar" (Acoustic Guitar). The score is divided into four measures, with the first measure containing the main melody and the subsequent measures providing harmonic support and a final resolution.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is written in 4/4 time and includes a key signature of one flat (B-flat). The guitar part features a complex melody with many accidentals and fingering numbers. The bass part provides a steady accompaniment. The drums play a simple, rhythmic pattern. The vocal part consists of a single line of music with lyrics. The score is divided into four measures, each with a specific chord progression: Am, F, Dm, G, Am, F, Dm, G.

Am F Dm G Am F Dm G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

172

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am F Dm G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em B^b B Em B^b B Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal \square B C B C B C B F#m D B

Other

Guitar I

Guitar II

Bass

Drums

Coda A D B Em F#m G B A

Will we sur-vive? _____

Vocal A Em F#m G B A D B Em F#m G B A

This ques-tion haunts__my mind_____ Will we sur-vive__this night?_____

Other

Guitar I

Guitar II

Bass

Drums

A Em F#m G B A D B **Em**

Vocal

We're har-bor ing _ the meek _ Will we sur-vive _ _ _ the sleep ?

Other

Guitar I

4

4

Arm.

Arm.

(8ve)

Guitar II

17 15 14 12 15 19 17 17

Bass

4

4

Drums

P B C B C B C B F#m Gm B C B C B C B F#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

THE ART OF SHREDDING

ジ・アート・オブ・シュレディング

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

ベースとドラムによるノリの良い8ビート・パターンからこの曲は始まっている。[A]の5小節目からギターもスタートしているわけだが、ここで弾かれている音は何とも不思議なサウンドだ。ベースがEの音を弾いているのにギターは、E♭とB♭の音を鳴らしているのだ。ここは一種の効果音をギターは弾いていると考えた方が良さそう。[A]の8、12小節目で弾かれているアーミングによるフレーズも面白い。ここは1弦の1fあるいは2fなどで、非常に高音のハーモニクスを鳴らし、それをアーム・ダウンさせているものだ。これも効果音の一種なので、音程などは気にせずに、思い切ったプレイをすると良いだろう。[B]のギター・リフはどの音も非常に力強いピッキングで弾かれているようだ。[C]のリフは右手で弦をミュートしながら弾いている。これはあまり極端に弦をミュートせずに、ほんの少し音がスタッカートするくらいでいいだろう。

[D]からテンポがチェンジしているので気を付けてもらいたい。ここから少しアップ・テンポになっているのだ。ベースやドラムは、ギターのリズムに合わせるようにすると良いだろう。ドラムはバス・ドラムのリズムでかなり細かいところがあるのでダブル・ペダルを使ってプレイしよう。[L]からまたテンポが変わっている。ここからは、少しスロー・テンポでのプレイだ。このテンポ・チェンジのタイミングを、しっかりと合わせることがポイントとなるだろう。[M]からは再びアップ・テンポとなり、ギター・ソロがプレイされている。こここのギターにはディレイが少しかけられており、2本のギターをオーバー・ダビングしたような、立体感のあるサウンドとなっている。また、このソロでは、アーミングのテクニックも多用されている。アームは思いきり派手に使った方が良さそう。

Tempo - I

Score for "The Art of Shredding" (Tempo - I). The score is written for Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B♭), and the time signature is common time (C). The score is divided into measures by a double bar line. The first measure is marked with a box containing 'A' and 'E'. The Bass line starts with a 0, indicating a natural harmonic. The Drums line features a complex rhythmic pattern with triplets and sixteenth notes.

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E

Vocal

Guitar I

Guitar II

Bass

Drums

Harm & Arm

Harm & Arm

177

E

Vocal

Guitar I

Guitar II

Bass

Drums

Harm & Arm

Harm & Arm

Chord progression: B E F# E F# E

Vocal

Guitar I

Guitar II

Bass

Drums

178

Chord progression: E F# E F# E

Vocal

Guitar I

Guitar II

Bass

Drums

C B

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Vocal (rest), Guitar I (quarter notes: C4, D4, E4, F4), Guitar II (rest), Bass (quarter notes: C2, D2, E2, F2), Drums (quarter note: C, quarter note: D, eighth note: E, eighth note: F, quarter note: G, quarter note: A, quarter note: B, quarter note: C).

Measure 2: Vocal (rest), Guitar I (quarter notes: G4, A4, B4, C5), Guitar II (rest), Bass (quarter notes: G2, A2, B2, C3), Drums (quarter note: C, quarter note: D, eighth note: E, eighth note: F, quarter note: G, quarter note: A, quarter note: B, quarter note: C).

Measure 3: Vocal (rest), Guitar I (quarter notes: D5, E5, F5, G5), Guitar II (rest), Bass (quarter notes: D3, E3, F3, G3), Drums (quarter note: C, quarter note: D, eighth note: E, eighth note: F, quarter note: G, quarter note: A, quarter note: B, quarter note: C).

Measure 4: Vocal (rest), Guitar I (quarter notes: A5, B5, C6, B5), Guitar II (rest), Bass (quarter notes: A3, B3, C4, B3), Drums (quarter note: C, quarter note: D, eighth note: E, eighth note: F, quarter note: G, quarter note: A, quarter note: B, quarter note: C).

F#

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Vocal (rest), Guitar I (quarter notes: C#4, D#4, E#4, F#4), Guitar II (rest), Bass (quarter notes: C#2, D#2, E#2, F#2), Drums (quarter note: C, quarter note: D, eighth note: E, eighth note: F, quarter note: G, quarter note: A, quarter note: B, quarter note: C).

Measure 6: Vocal (rest), Guitar I (quarter notes: G#4, A#4, B#4, C#5), Guitar II (rest), Bass (quarter notes: G#2, A#2, B#2, C#3), Drums (quarter note: C, quarter note: D, eighth note: E, eighth note: F, quarter note: G, quarter note: A, quarter note: B, quarter note: C).

Measure 7: Vocal (rest), Guitar I (quarter notes: D#5, E#5, F#5, G#5), Guitar II (rest), Bass (quarter notes: D#3, E#3, F#3, G#3), Drums (quarter note: C, quarter note: D, eighth note: E, eighth note: F, quarter note: G, quarter note: A, quarter note: B, quarter note: C).

Measure 8: Vocal (rest), Guitar I (quarter notes: A#5, B#5, C#6, B#5), Guitar II (rest), Bass (quarter notes: A#3, B#3, C#4, B#3), Drums (quarter note: C, quarter note: D, eighth note: E, eighth note: F, quarter note: G, quarter note: A, quarter note: B, quarter note: C).

B

Vocal

Guitar I

Guitar II

Bass

Drums

180

C#

Vocal

Guitar I

Guitar II

Bass

Drums

Tempo - II

D E

Vocal

Guitar I

Guitar II

Bass

Drums

181

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

E

Woh

Guitar I

Guitar II

Bass

Drums

182

Vocal

E B C B^b G

Guitar I

Guitar II

Bass

Drums

① (with Repeat)

Vocal

E F# G#

U - ni - ty is a ra - re thing Blind eyes of so - ci - ety bring
 Born free to be Po - wer less to change the world
 Now in times when so - si - ety needs (us) This is where the sin begins
 Born of this world Which is a living hell

Guitar I

Guitar II

Bass

Drums

183

Vocal

E

① 1.3. B B^b B

The ca - te - go - ry of mino - ri - ty Now what are we sup - posed to be?
 With our lives in the hands of mad - man to free us Rage from our hearts with in
 But we'll be clos - er to hea - ven

Guitar I

Guitar II

Bass

Drums

2. B^b B B^b G E

Vocal

Yah _____

Guitar I

Guitar II

Bass

Drums

184

E C B^b A A^b E

Vocal

Guitar I

Guitar II

Bass

Drums

E C B^b A A^b B

Vocal

Guitar I

Guitar II

Bass

Drums

D.S. ①

⊕ Coda ①

B^b B B^b E

Vocal

Guitar I

Guitar II

Bass

Drums

So now, this is the art—

Vocal

E C B^b A A^b E

To sh - red its on ly e - mo -

Guitar I

Guitar II

Bass

Drums

186

Vocal

E C B^b A A^b E

tion This is the art

Guitar I

Guitar II

Bass

Drums

Vocal

E C B^b A A^b E

To sh - red its on - ly e - mo - tion

Guitar I

Guitar II

Bass

Drums

187

Vocal

E

Guitar I

Guitar II

Bass

Drums

E

Vocal

Guitar I

Guitar II

Bass

Drums

188

Vocal

Guitar I

Guitar II

Bass

Drums

E D# E D# E D# E D# E D# D

Vocal

Guitar I

Guitar II

Bass

Drums

189

K E D# E D# E D#

Vocal

Guitar I

Guitar II

Bass

Drums

E D# E D# E D# D E D# E D# E D# E D# E D#

Vocal

Guitar I

Guitar II

Bass

Drums

190

Tempo - III

D# D L B^b A B^b A B^b E B^b A B^b A B^b F

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

F E F E F G 1. F# F 2. G F# F

Guitar I

Guitar II

Bass

Drums

Tempo - II

Vocal

A^p G# F# G#

Ah

Guitar I

Guitar II

Bass

Drums

G# E F# G# F# G# E F#

Vocal

Guitar I

Guitar II

Bass

Drums

192

G# F# F E Eb D C

Vocal

Guitar I

Guitar II

Bass

Drums

N C
 A
C

Vocal

Guitar I

Guitar II

Bass

Drums

193

C
A
C

Vocal

Guitar I

Guitar II

Bass

Drums

C A D

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Chord C. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Measure 2: Chord A. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Measure 3: Chord A. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Measure 4: Chord D. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

194

D E F G A D

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Chord D. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Measure 6: Chord E. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Measure 7: Chord F. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Measure 8: Chord G. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Measure 9: Chord A. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Measure 10: Chord D. Guitar I: Fret 12, 12, 12, 12, 12, 12. Guitar II: Fret 12, 12, 12, 12, 12, 12. Bass: Fret 3, 3, 3, 3, 3, 3. Drums: 4-measure rest.

Vocal

D E F G A D

Guitar I

Guitar II

Bass

Drums

8va

195

Vocal

D E F G A D

Guitar I

Guitar II

Bass

Drums

Harm.

Chord progression: D E F G B C D D#

Vocal

Guitar I

Guitar II (Arm.)

Bass

Drums

196

Vocal [P] E

Guitar I

Guitar II

Bass

Drums

So

D.S. ②

ⓈCoda②
E

Vocal

Guitar I

Guitar II

Bass

Drums

197

Vocal

Guitar I

Guitar II

Bass

Drums

Right!

PANTERA

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